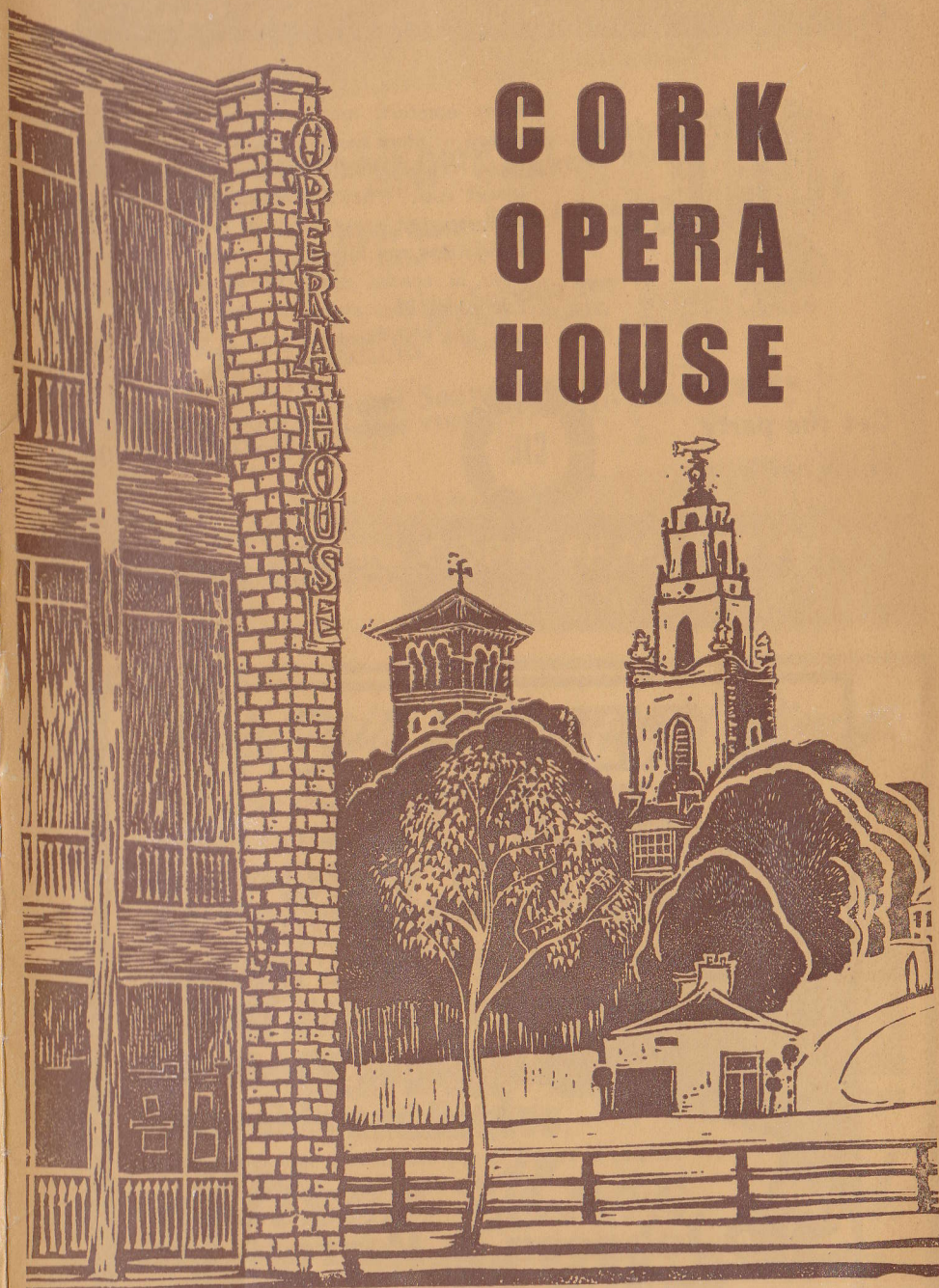
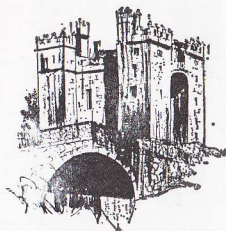


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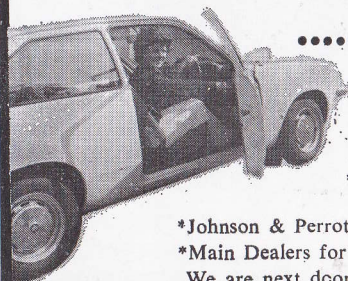


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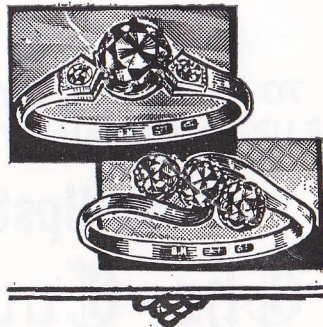
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Tuesday, 18th April

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THE DAUGHTER OF THE REGIMENT

By GAETANO DONIZETTI (1797-1848)

Libretto by St. Georges and Bayard Italian version by Bassi

First produced at Opera Comique, Paris, 1840

THE CAST

| | |
|---|-----------------|
| MARIE (the Daughter of the Regiment) | MARIA CLAUSOVA |
| SULPICE (Sergeant of the French Grenadiers) | SALVATORE SASSU |
| TONIO (A Tyrolese peasant in love with Marie) | UGO BENELLI |
| MARQUIS DE BIRKENFELD | RUTH MAHER |
| HORTENSIO (Steward to the Marquis) | PETER McBRIEN |
| CORPORAL | JOHN CARNEY |
| A PEASANT | THOMAS WHELAN |
| DUCHESS DE KRAKENTHORP | JOAN ROONEY |

SCENE: The Swiss Tyrol in the 19th century

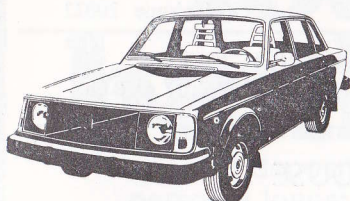
ACT ONE

A Valley in the Tyrolese Mountains

ACT TWO

In the Chateau of the Marquise

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THE DAUGHTER OF THE REGIMENT

THE STORY OF THE OPERA

ACT I A VALLEY IN THE TYROL

The Tyrolean ladies including the Countess of Birkenfeld are imploring heaven to protect them from the advancing French soldiers. After a time, the Countess whose conscience is evidently not at ease, takes shelter in a cottage with her steward Hortensio. Sulpice enters, exulting in the punishment which he and the soldiers have just inflicted on the Tyroleans. He is followed by Marie, the adopted "daughter of the regiment." Every soldier regards himself as Marie's father by adoption, but the Sergeant has the chief claim to that title, as it was he who found her, as an infant, abandoned on a battlefield, and saved her life. Marie was destined to have her life saved more than once. Tonio, the young Tyrolean, has rescued her just as she was falling over a cliff. So she informs the Sergeant, when he reminds her that it is high time she chose a husband from among the loyal soldiers. She says that Tonio and no other will be the husband of her choice. In come the grenadiers, dragging Tonio with them, and threatening to shoot him as a spy. Marie's pleas calm them, but the Sergeant says that no one but a son of the regiment may claim her hand. The Countess comes out of the cottage and asks for an escort to her Castle of Birkenfeld. The word awakens a memory in the sergeant's mind. He produces the paper he found with Marie's name on it, and the surprised Countess admits that the girl is her long-lost niece. Marie is most reluctant to leave with her new relative, and "learn to be a lady," especially as Tonio has pinned the French colours to his cap and has joined 'her' regiment. She takes a sorrowful leave, as the bereaved soldiers invoke curses on the head of the Countess.

ACT II THE CASTLE OF BIRKENFELD

Marie finds great difficulty in adapting herself to her changed circumstances. Sulpice, the sergeant, has entered the service of the Countess for her sake, and sympathises with her. She must forget the old rollicking songs which she used to sing with the soldiers and instead learn some feeble drawing-room airs; she must forget Tonio and be the bride of a Duke. Just as she has finished a song telling of her longing for her old life, a roll of drums is heard outside. It is the regiment headed by Tonio, now an officer. The Countess, who turns out to be not Marie's aunt but her mother, is still anxious to hurry on the marriage with the Duke; but Marie's distress, Tonio's earnestness, and the energetic protests of the grenadiers induce her to change her mind, and she joins the hands of the lovers amid general rejoicing.